

7. 1911

THE MAID OF THE MOON

BOOK BY

GEORGE MORRIS

MUSIC BY

PAVL J. MORRIS

Produced by

THE UNIVERSITY OF ILLINOIS UNION

THE MAID OF THE MOON

A COMIC OPERA
IN
TWO ACTS

BOOK BY
GEORGE MORRIS

MUSIC BY
PAUL J. MORRIS

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THE UNIVERSITY OF ILLINOIS UNION

JAN. 13 AND 14 1911.

Under the direction of
PAUL J. MORRIS.

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PAUL J. MORRIS

The Cast

D. T. Howard - *Uncle Sam Jones*
E. R. Evans - *Bill, his nephew. Conned out of Illinois*
L. M. Decker - *Prep.*
A. E. Baradell - *Lonis Clifford, Captain of Lunny College Foot ball team.*
J. A. Noon - *The Maid of the Moon*
A. C. Kelly - *Mable Jones engaged to Bill.*
D. Lazear - *Madge. A Lady Politician*
J. E. Burns - *Harry the Janitor.*
J. W. Hart *A Captain in the Army*
The Old Clothes Man
H. S. Fielder - *A noted man*
L. E. Frailey - *An enthusiastic student*

The Chorus

R. R. Reinert	E. Stiles	H. Kemman
H. C. Eales	E. T. Hillman	G. L. Morrill
L. M. Russell	C. K. Hewes	G. B. Richmond
J. H. Griftner	H. H. Haynes	R. P. Garrison
D. K. Groves	K. V. Root	R. J. Jordan
L. T. Gregory	H. K. Sturtz	W. Kneisley
H. H. Hendricks	H. A. Barnard	C. Bremner
C. W. Smith	T. A. Merrill	S. Walters
C. V. Thayer	C. V. Winn	J. Goldberg
K. Bannister	R. H. Albin	L. Lazear
C. J. Larkin	D. Lazear	

The Orchestra

H. H. Busse	W. C. Turner	J. H. Schroeder
B. S. Hite	F. M. Lescher	V. Mathis
R. Feutz	E. C. Young	A. W. Ames
R. M. Parks	L. Riley	A. B. Dunham
M. K. Miller	C. H. Threlkeld	

The Staff

Paul J. Morris *Director*
T. M. Harmon *Business Manager*
L. M. Apgar *Property Man*
Leo G. Hanna *Stage Manager*
F. Baer *Press Agent*

Musical Numbers

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OPENING CHORUS
Birds Of A Feather

Lyric by
GEORGE MORRIS.

Act I.

Music by
PAUL J. MORRIS.

Allegretto.



Curtain ascends.



Girls. We're a bunch of co - eds jol - ly As jol - ly as can be De -
Men. And we're a bunch of stu - dents. You'll find we're jol - ly too. Not

The fourth system of musical notation, which includes the vocal lyrics. It consists of a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are written below the treble staff.

bar - ring pranks and fol - ly, As you will sure - ly see. We
no - ted for our pru - dence, You'll soon find that is true. We

would - n't think of fuss - ing. It is - n't nice a bit. We're
some - times go a fuss - ing, And join the so - cial whirl, But

aw - fully shocked at cuss - ing. It gives us all a fit. The
you will hear some cuss - ing, If some one swipes our girl. The

wo - man's league we love it, Her rules we all o - bey. And
wo - man's league is rot - ten, Her rules won't let you spoon. But

spoon-ing we're a - bove it. It is - n't just our way.
such things are for - got - ten In the light of a silv - ery moon.

DANCE.
Moderato.

Men and Girls. We'd

Allegretto.

nev - er get a - long to - geth - er, We're sure we nev - er could a - gree. That

we're not bird-ies of a feath-er is ve - ry plain to see *Girls.* We'd

(they flirt.) *(they wink.)*
nev - er dream of flirt-ing, We'd nev - er wink like this. Our

(they work eyes.) *(men kiss them.)*
eyes are nev - er work-ing You dare not steal a kiss. *(Oh) spoken.* If

you our hands we're hold-ing, It would - n't be quite right. You'd

sure - ly get a scold - ing. In that there's no de - light. But

*Men and
Girls.*

if you try to do it Al - though it is - n't fair, And

we per - haps may rue it. At pres - ent we don't care I

guess we'll get a-long to - geth - er, I'm sure we al-ways shall a - gree. For we're

bird-ies of a feather and that is plain to see.

rit.

This block contains the first system of the musical score. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The lyrics "bird-ies of a feather and that is plain to see." are written below the vocal line. The piano part is marked "rit." (ritardando). The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

DANCE.

a tempo

This block contains the second system of the musical score, which is a dance section. It is written for piano in a grand staff. The key signature is two flats (B-flat, E-flat). The tempo marking "a tempo" is present. The system ends with a double bar line.

This block contains the third system of the musical score, continuing the dance section. It is written for piano in a grand staff with a key signature of two flats. The system ends with a double bar line.

This block contains the fourth system of the musical score, continuing the dance section. It is written for piano in a grand staff with a key signature of two flats. The system ends with a double bar line.

This block contains the fifth system of the musical score, continuing the dance section. It is written for piano in a grand staff with a key signature of two flats. The system ends with a double bar line.

The Lady Suffragette

Music by
PAUL J. MORRIS.

Moderato.

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment consists of a right hand with a series of chords (F#4-A4, F#4-A4, F#4-A4, F#4-A4) and a left hand with a series of notes (F#4, A4, C5, B4, A4, G4). The system ends with a double bar line.

VAMP.

The second system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment consists of a right hand with a series of chords (F#4-A4, F#4-A4, F#4-A4, F#4-A4) and a left hand with a series of notes (F#4, A4, C5, B4, A4, G4). The system ends with a double bar line.

When I was young like my

The third system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment consists of a right hand with a series of chords (F#4-A4, F#4-A4, F#4-A4, F#4-A4) and a left hand with a series of notes (F#4, A4, C5, B4, A4, G4). The system ends with a double bar line.

sis - ter Jane, I had such a tem - per - ment then, I

accel

a tempo

bossed my broth-er all ov - er the house, And I made a pig-my of my

cous - in Ben. My fath - er I ruled with an ir - on hand Made him

grandioso.

ca - ter to each wish and_ whim. And when he said "Liz - zy," Get

rit.

in and get bu - sy, Why you ought to see me tell him what I thought a-bout him.

a tempo

CHORUS.

Allegretto.

For I'm a la-dy I'm a la-dy suf-fra-gette. I want to be

boss And I'm going to be it yet. — We'll rule all na-tions, All

lands and all cre - a - tions, And if man should try to stop us Aim to

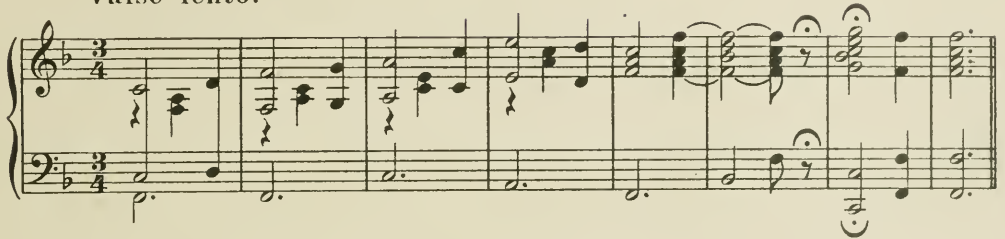
thwart us or to cop us, Why you bet we'll tell them what we think a-bout them.

Dreaming Of Illinois

Words by
GEORGE MORRIS.

Music by
PAUL J. MORRIS.

Valse lento.



Twilight falling, gently calling You — and —
 Breezes sighing, pines replying Illi — no —
 Moon is sinking, stars are blinking far — a —

The piano accompaniment for the first vocal line consists of a melody in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The bass line starts with a half note G3, followed by a quarter note F3, and then a half note E3. The piece concludes with a final chord of G3-Bb4-D5.

me. — Daylight going, gently showing
 is — Far off singing, sweetly ringing
 way — Night is going slowly showing

The piano accompaniment for the second vocal line consists of a melody in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The bass line starts with a half note G3, followed by a quarter note F3, and then a half note E3. The piece concludes with a final chord of G3-Bb4-D5.

Night to thee. _____ Moon will soon be
 Ill - i - - - - - nois. _____ Hearts are ev - er
 Break of day. _____ Sun will soon be

mf

gleam - ing Stars so bright-ly beam - ing. You and
 true _____ When we dream of you _____ Or - ange
 gleam - ing Stars no more a beam - ing. Still we

I a dream - ing of _____ you _____ Il - li - nois.
 and the Blue of _____ our. _____ Il - li - nois.
 keep on dream - ing of _____ you _____ Il - li - nois.

f *ff*

That's The Way They Do At Illinois

Lyric by
GEORGE MORRIS.

Music by
PAUL J. MORRIS.

Moderato.



VAMP.

When I was a boy at Ill - i - no - is, I
When I was a boy I went to Ill - i - nois, And

learned a greatbig bunch of use - ful things. I learned how to fuss, And they
did - n't learn somethings I ought to know. It is - n't in the books You

taught me how to cuss, And they said Oh that's the way at Ill - i -
find the sha - dy nooks. No that's not the way they do at Ill - i -

nois. And when I am old I'll re - mem - ber what they told. If you'll
nois. It doesn't pay to work If you know just how to shirk. But you've

lis - ten, dear, I'll tell you what they do. But you must - n't ev - er tell. Don't you
got to watch out for the cru - el prof. He's a ter - ri - ble hard man. He will

scream or don't you yell If I show you what they do at Ill - i - nois. —
con you if he can. That's the way they do at dear old Ill - i - nois. —

rit.

CHORUS.

Allegro.

When they know a girl like you _____

The first system of the chorus features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, Bb4, and C5, then a quarter note on Bb4, and finally a half note on A4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

This is what they al - ways do. _____

The second system continues the vocal melody with a quarter note on G4, eighth notes on A4 and Bb4, a quarter note on C5, and a half note on Bb4. The piano accompaniment follows the same pattern of chords and single notes.

Most eve - ry night — They hold her tight. And the

The third system continues the vocal melody with a quarter note on G4, eighth notes on A4 and Bb4, a quarter note on C5, and a half note on Bb4. The piano accompaniment follows the same pattern of chords and single notes.

way they kiss is ve - ry much like this. _____ For

The fourth system continues the vocal melody with a quarter note on G4, eighth notes on A4 and Bb4, a quarter note on C5, and a half note on Bb4. The piano accompaniment follows the same pattern of chords and single notes.

that's the way they do at Ill - i - nois. ——— They

make you think your life is just one joy. ——— Once is

nev - er quite e - nough For it is the sweet - est stuff. ——— For

that's, the way they do at Ill - i - nois. ———

Never You Mind About William

Lyric and Music by
HAROLD DREW and PAUL J. MORRIS.

Allegro.



Moderato.

VAMP.

rit.

Mable. Jim for years had
Louis. Once Bill's girl I

been my beau. I loved him much though he was slow
went to see. Bill he stayed out - side for me

Bill to see me came one night, Jim was mad e -
 Bill was strong and large of limb. I was small be -

nough to fight.
 side of him.

Next time Jim came I
 I — said good - bye and

thought I'd try to see If I could-n't in - duce him to pro -
 start - ed to go Un - - mind - ful of him the

pose — to — me. What a - bout Bill — he
dan - ger be - low. Just as Bill bounced from be -

said all scared. I an - swered him as — strong as I dared.
hind a tree She op - ened the door and yelled out at — me.

CHORUS.
Allegro.

Nev-er you mind a-bout Will - - iam. ——— Just help your -

self I aint a had — no lovin' at all

Since be -- fore — you first came to call, —

I've been a wait - ing so long, dear. —

Just help your - self And if you should ask me to

be your wife, Why Mis-ter man — you'd save my life.

Military Song

Lyric by
GEORGE MORRIS.

Music by
PAUL J. MORRIS.

Allegretto.

We're a gump-y bunch of sol-diers That drill from day to
Be sure your gloves is white, boys. Be sure your pants is
We want an ed-u-ca-tion We don't care to be

day. We drill be-cause we have to There
pressed A stiff and spot-less col-lar Is
canned. And so to stick in col-lege We

aint no oth-er way. It aint be-cause we
need-ed with the rest. South cam-pus is the
drill to beat the band. But if we had to

like to We wear these suits of gray. *Chorus.* We
place, boys. So shoul - der arms and git. *Chorus.* We
fight, sir, And real - ly went to war *Chorus.* We'd

drill for the durned old ma - jor. *Solo.* His or - ders we o - bey
drill for the durned old ma - jor. *Solo.* We like this drill - in' nit.
run for the durned old ma - jor. *Solo.* And beat the band once more.

CHORUS.

Then its drill for the durned old ma - jor. He's

feel - in' sore to - day March like the

old in - fer - nal. _____ All or - ders we o -

bey. _____ This war it sure is hell, boys, _____ To

drill this wicked _____ way. _____ I'd rath - er croak It

rit to end.

aint no joke, Than drill this _____ cussed way. _____

FINALE

Act I.

Music by
PAUL J. MORRIS.



Furioso.

Foot - ball! Foot - ball! No I say. I won't let my

neph - ew play I for - bid it I for-bid it.

If he plays a - gainst my will, I'll dis - own my
 string

CHORUS.

neph - ew Bill. He for-bids it, He for-bids it.

He'll dis - own his neph - ew Bill.

Allegretto.

Bill.

Al - though my Un - cle's

rit.

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a series of chords in the right hand and a single note in the left hand. A 'rit.' (ritardando) marking is placed below the piano staff.

mon - ey And fa - vor - I de - sire, Al -

This system contains the next two staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with chords and a single note in the left hand.

though I love him dear - ly And fear - his - ven - geance

This system contains the next two staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with chords and a single note in the left hand.

dire I can't re - sist your maid - ens fair I'll make their cause my

This system contains the final two staves of music on the page. The vocal line continues with a quarter note G4, a quarter note A4, a half note B4, and a whole note C5. The piano accompaniment continues with chords and a single note in the left hand.

Pomposo.*Chorus.**Bill.*

on - ly care. I'll play the game. He'll play the game. And

*Chorus.**Bill.*

win a name And win the name. In your hearts if its all the

Chorus.

same. Hail to our gal-lant he - ro give him a rous-ing old

cheer. Down down our foes we'll tramp - le.

Nev-er a doubt or fear. Hail to our champion so

strong boys. We will not fal-ter or fail.

Praise to our he-ro so brave Boys all Hail all Hail.

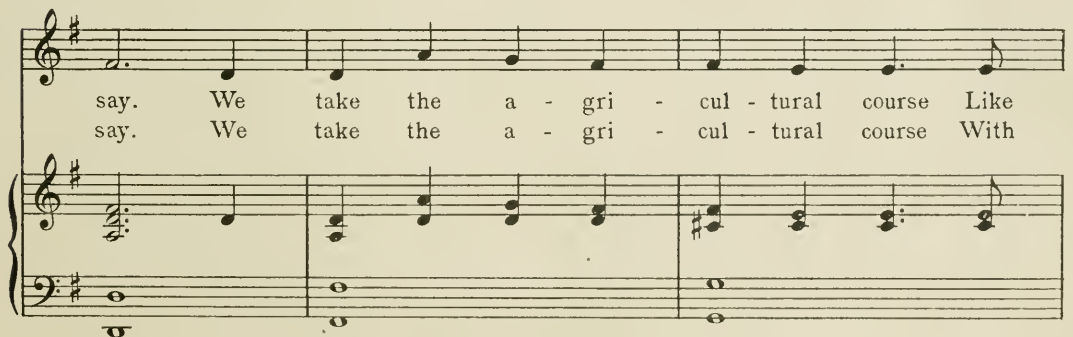
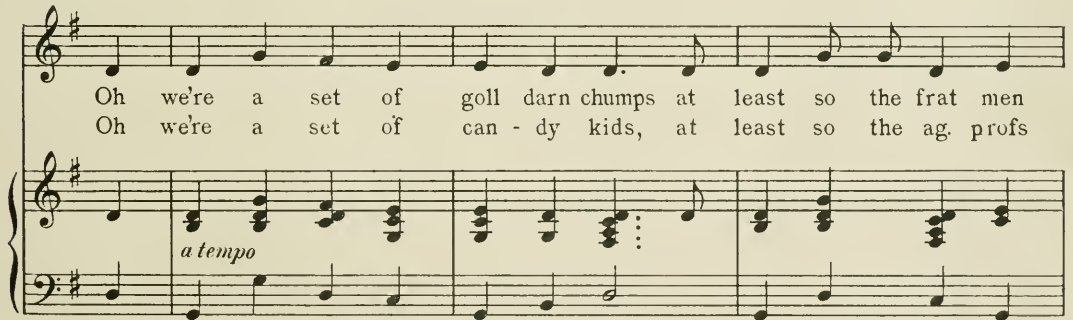
a tempo

Ag Song

Act II.

Music arranged by
PAUL J. MORRIS.

Moderato.



ev - ery oth - er jay. We're learn - ing how to
ev - ery far - mer jay. We've flunked E E and

milk the cows, And how to make good cheese. We
Lit and Law, And science and the rest. We

al - so take in - struc-tions in our A - B - Cs.
sort of think this stu - dy - ing is some-thing of a jest.

For we're the Ags, _____ The rus - tic Ags. _____
For we're the Ags, _____ The can - dy Ags. _____

rit.

Per-haps you'll say that we are green. So they say where 'ere we're
 Per-haps we don't look ve - ry green. We're sports they say where 'ere we're

seen. For we're the Ags, _____ A bunch of Wags. _____
 seen. And we blow in _____ The old man's tin. _____

And we've come in from the coun - try for the A - gri-cul-tural course.
 For we're just a bunch of flunk - ers in the A - gri-cul-tural course.

Imagination

Lyric by
GEORGE MORRIS.

Music by
PAUL J. MORRIS.

Allegro.

Allegro.

The image shows a musical score for a dance. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro.' and the mood is 'VAMP.' The score includes a repeat sign and a first ending. The vocal line starts with a rest, followed by a single note. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The first ending is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a repeat sign. The score ends with a final chord.

One

Moderato.

day I passed a - long John street. A pret - ty girl I

The musical score is written on three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "saw. The way her hair was piled up Was". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves have a key signature of one sharp. The music is in 4/4 time. The vocal line starts with a quarter note on G4, followed by a half note on A4, then a quarter note on B4, and continues with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sure an aw - ful fright, Was — sure an aw - ful

fright. It must reach way down to her feet, I —

thought with pleas - ure mild, And — then I heard a -

cross the street These words in ac - cents wild.

CHORUS.

Moderato.

Im-ag - in - a - tion — Im-ag - in - a - tion — When you

think you know it all Stop and think be-fore you fall. Its im - ag - in - a - tion,

false i - mi - ta - tion. — Things ai't al-ways what they seem. There is

accel to end
milk be-neath the cream So re-mem-ber that it's just im-ag - in - a - - - tion
accel

Sailing

Lyric by
GEORGE MORRIS.

Music by
PAUL J. MORRIS.

Slowly and Dreamily.



Moderato.

I've been sail - - - ing ov - er the
So won't you come a -

sea, dear In a dream of a lit - tle boat, With
sail - ing, dear, My air - ship's tried and true, It's

snow - y sails be - fore the breeze, With flags that wave and
an - chored to that cloud dear, Its_ an - chored there for

float. I've been ca - noe - ing on the lake. I've
you. So come and go a - sail - ing All

rowed on a blue la - goon. But the best of all my
through the cloud - y sea. And through the cloud - y

ma - ny rides was my sail up to the moon.
at - mos-phere for - ev - er sail with me.

CHORUS.

Slowly and Dreamily.

It's good to fly up in the sky, to sail to the stars so high. — Its

pass-ing fair to cut the air, To sail most ev - ery - where. — Its

gay, its gay, this milk - y way, The dip - per for a shel - tering bay — Its

fun to fly up in the sky, To sail to the stars so high. —

My Hobble Girl

Lyric and Music by
PAUL J. MORRIS.

The instrumental introduction is written for piano in 4/4 time. It begins with a series of chords in the right hand and single notes in the left hand. After four measures, the tempo is marked *VAMP.* and the key signature changes to 3/4 for the final two measures.

Of

Allegretto.

The first vocal line is in 3/4 time. The melody is simple and catchy, with lyrics underneath. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

all the girls all ov - er these worlds, There is one that I

The second vocal line continues the melody in 3/4 time. The piano accompaniment follows the same pattern of chords and single notes.

dear - ly a - dore. ————— Her steps are neat and ex -

treme-ly pe - tite', And her styles are all the roar. _____ She is

right up to date With the last fash-ion plate, And she's queen where

ev - er she goes _____ And I mean what I say When I

rit.
tell you she's gay And my heart is hers she knows. _____

CHORUS.

Moderato.

She's the lat-est thing in fash-ion Hobble hob-ble hob-ble girl.

How I love the win-some ac - tions Of my hob-ble girl ____

Oh your gait is so a - larm - ing sets my cold heart a __ whirl.

For I love your style so charm-ing Hobble hobble hob-ble girl.

The Old Clothes Man

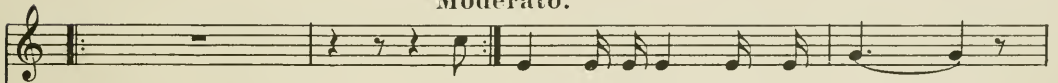
Lyric by
GEORGE MORRIS.

Music by
PAUL J. MORRIS.

Allegretto.



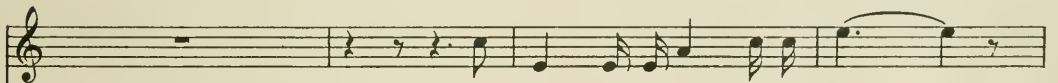
Moderato.



I walk py derstreet night und day. —

I knows all der poys py der town, —

VAMP.



I walk py derhouse of der swell. —

Und dey just as much knows me. —



I look py der al - ley all up und down For the
I py and dey zell. Dat is der diff, So

a tempo

man vat has al cloes to zell. — I take all der shoes vat he
blain wie Ah Bey Zee. — Dey calls me der shee - ny, der

hass. I buy all der tings vat I can — I
Jew. I guess dat is just vat I am. — I

giff him der twen - ty nine cent. — For ich bin der al cloes man.
give dem der twen - ty nine cent. — For ich bin der al cloes man. Yas

Allegretto.

First system of musical notation. The vocal line (treble clef) has a 4/4 time signature and contains the lyrics: "Ich bin der al cloes man. Ich bin der al cloes man". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Second system of musical notation. The vocal line continues with the lyrics: "Ha-ben sie trous-ers o-der an-y al ting Dat is der zong I zing. Yas". The piano accompaniment continues with the same rhythmic pattern, including some chromatic movement in the right hand.

Third system of musical notation. The vocal line has the lyrics: "Ich bin der al cloes man. Ich bin de al cloes man. I". The piano accompaniment continues with the same rhythmic pattern.

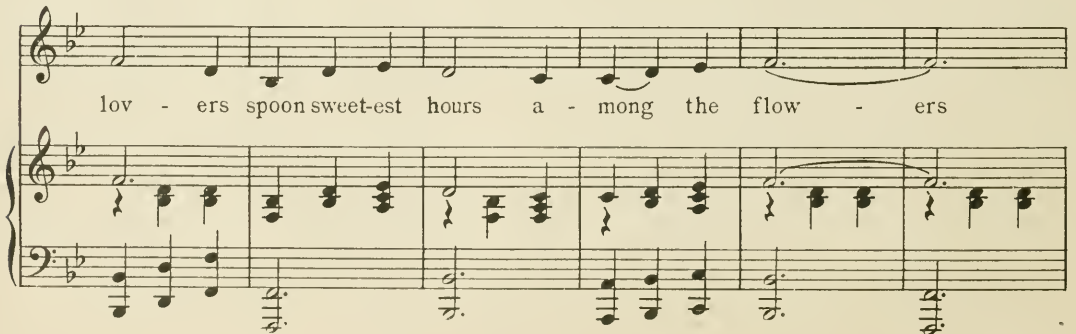
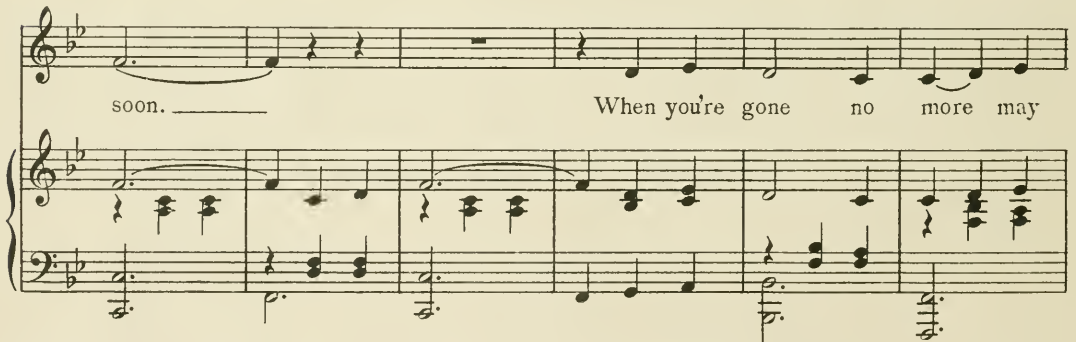
Fourth system of musical notation. The vocal line concludes with the lyrics: "zings me all hap-py und. fröel-ich und gay. For Ich bin der al cloes man." The piano accompaniment concludes with the same rhythmic pattern, ending with a final chord.

Good Bye Dear Old Moon

Lyric by
GEORGE MORRIS.

Music by
PAUL J. MORRIS.

Valse.



Dy - ing moon ——— Your close is

near. ——— Lov-ers drop a part-ing sigh ——— So fare-well dy-ing

moon you are gone all too soon, Dy - ing moon ———

CHORUS.

Good - bye dear old moon. ——— Why do you sink so

soon? ——— Oh moon of love so far a - bove, You're

sink - ing sink - ing low. ——— Good - bye dear old

moon ——— No more — may we spoon. ——— Please, oh

rit. to end.

please don't go, Dont go. — Good - bye dear old moon. ———

